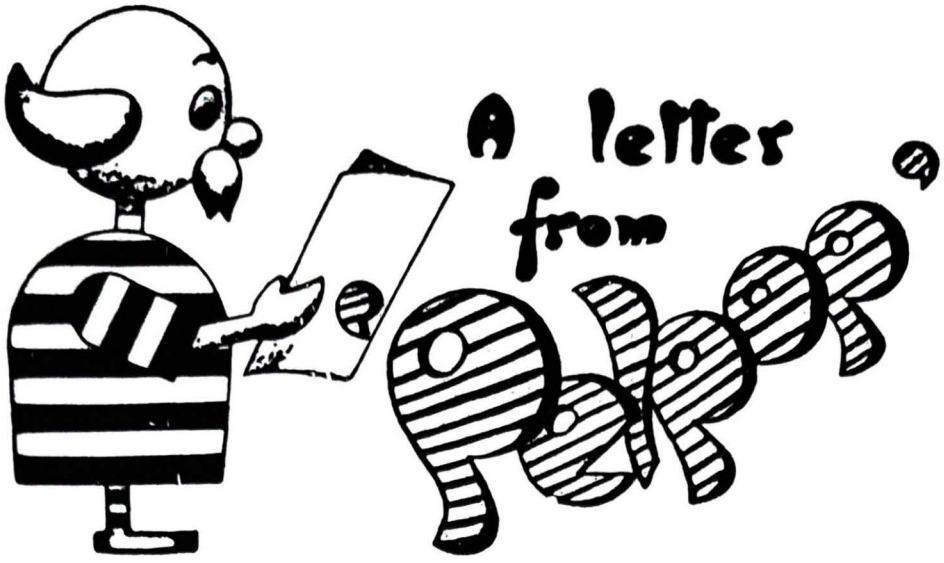
PELPUP NEWS

WINTER EDITION 1979 Number 38

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire



The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

December, 1979

Dear Pelpups,

May I wish you all a very happy Christmas, in spite of rising prices, but I am glad to say prices are not the only things that are rising. The interest in puppets is rising too and so too has the standard of puppetry, mainly due to the fact that elder children are taking up puppetry.

Puppetry is becoming more established in schools. Here is an extract from a circular by Dan Kirchner, Festival Organiser of the Wena Nairde Theatre, Pretoria, S. Africa.

In July of 1979, a major breakthrough was made when we were approached by the Education Department to give a Puppet Demonstration and exhibition to 700 teachers at a seminar in Pretoria. One-and-a-half hours was allocated to us.

At this seminar the requests came forward for more and more information, and for books on Puppetry and Plays etc. People in the education field are now realising exactly what puppets can do for them. Children are now attending Puppet shows more frequently, and organisations are approaching us daily to present Puppet Shows in their Community.

My thanks to Jan Bussell for an amusing contribution about travelling with your puppets, to Frank Lawton for another tour round the factory, and David Leech for his drawings and help in the re-stringing a skeleton.

Competition Results are (Prize—1 puppet to your choice—vents excluded).

Plays The King's Magic Crown by Wong Shin Hoe, Singapore. The Singing Dragon by Chris Hare. How the Tailor 'Petit Fil' became a King by Jean Mare Houée, France.

Photos Catherine Pooler, Doug Johnson, U.S.A., Michael Conrads, Germany, and G. Galbraith, S. Africa.

Cartoons Patricia Bartholomew, Victoria Allis, Joanna Bellingham, Joanna Langford.

Stamp Collection for Christchurch Priory, Richard Gile, Shelby Davis, U.S.A. (9376). Tara and Tanya Shrag, U.S.A. (750) G. and/or B. Smith (2950). Hum Davies (750) Worcs.

Will all prize winners please write and tell me which puppet they would like, please be sure to give a second choice. If you want a catalogue first, please ask for one. Vents are excluded from your choice.

I regret there have been delays in the arrival of Charlie Brown and Woodstock, but I hope they will be around early next year.

I am frequently asked for plans of a more advanced type of permanent stage so I have shown a new idea for such a construction. It would be very suitable for a school or club where the stage is not required to be put away after each show. In fact a room specially allocated to puppetry with a workbench and plenty of storage space would be ideal.

We use a great deal of 1" sq. metal tube for the frames of our animated units. You buy ready-made joints either 2-way, 3-way or 4-way and just bang the tubes which have been carefully pre-cut and deburred onto the joint protrusions. This enables you to make an ideal framework for a stage, with front and back self-supporting so a puppet can walk on and off the stage unobstructed by bars or braces.

At present the total cost of this framework (including 8 joints and hammer) is £39 plus carriage. This does not include stage floor or fascia board, nor of course the curtains, but these are all things you can make once you have the rigid framework.

I wish American members would put their addresses on their letters, not just on the envelopes. I have to transfer it to the letter from the envelope, a lot of extra work. Those stick-on labels with name and address are best, but on the letter as well please.

Here is an amusing competition particularly for the younger ones. It's spot the two Pelpops that are alike. The first 6 correct answers 'picked out of the hat' will win a puppet. But this will not take place until say the end of June '80. Send your name and address on a postcard with the two numbers.

I hope you will all agree with my decision to raise the subscription to 50p but it is to cover you for 2 years or 4 magazines. We lose many members because they just do not realise their subscription has expired. We will try and indicate when your subscription is due by stamping a reminder on the back of your envelope.

I never mind cash for subscriptions from abroad but not coins. We get only half the exchange value. This is why we are now asking German members to pay DM 5 (a note) for 2 years' subscriptions.

Good Luck Pelpop

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR **50p** **for 2 years' subscription**	NAME ..... ADDRESS .... **Date** .....

Bimbo

by FRANK LAWTON

In the last 25 years, we have made many very large puppets for display in shops both in this country and abroad, particularly in the United States of America. Pelpop was asked, in about 1954, to make a "Pelham-sized" puppet for the Toy Department of Harrods, in London.

The result of this request was a very colourful Clown, about 7′ high to the top of his head. He was supported from above by a control, much like the ones you use on your puppets, but with special springs, so that when the hands were shaken, the head, with moving eyes and mouth, and the body also moved. This large person was a great success in Harrods' Toy Department during that Christmas season, and in after years we made many life-sized models of Giraffes, Elephants, Calves, Unicorns, which went to many places, even including Venezuela.
We also made Policemen, Farmers, and even a Space-Man.

In 1955, the Clown was re-dressed in the tail-coat, check trousers and bright waistcoat which has been his uniform ever since, and was named BIMBO.

We felt that we needed an "attraction" to draw attention to our display at the Toy Fair, so we took Bimbo with us, sitting beside the writer in the passenger seat of the car. We started off very early in the morning, and were driving through Slough at about 7 a.m., and I shall never forget the look on the face of a very large Policeman when he saw my friend! I had to stop and give him a chance to have a good look!

Bimbo was a great success at the Toy Fair, and to our surprise, Mr Pelham had to sit down and work out a price, as a Belgian customer ordered one as soon as he saw him. He was followed by many others placing orders.

The next year, we took Bimbo again to the Toy Fair, but this time, his enormous hand supported the very first 12″ Bimbo, fully strung and hung from the large control above. This is the puppet which has since been sold by the thousand all over the world.

It was that year, 1956, that BBC's Panorama programme did a feature on the Toy Fair, which included shots of Bimbo, and as a result, a very enthusiastic American called Mr Sylvestri rushed on to the Stand the next day and in no time at all had ordered 100 of our Bimbos. These were sold all over the U.S.A.

CES HARRIS making his coat.

HELEN FRY about to string him to his control.

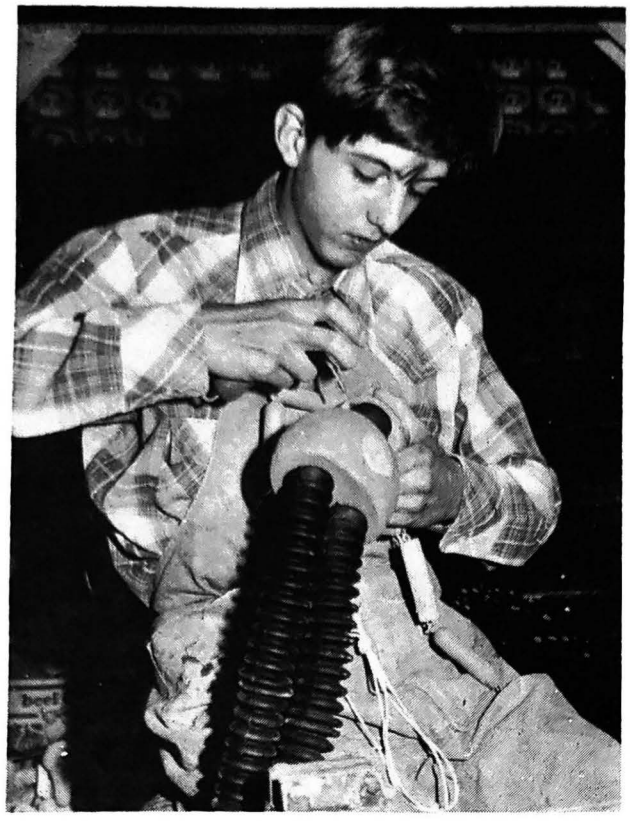
For the benefit of new members, the subscription of 50p entitles you to a badge and two years' subscription to the magazine—i.e., four magazines, one on joining, that is the current copy, and the next three issues. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada:—

2 years $2

Please pay by International Money Order or Cash if more convenient.



KEITH HUNTLEY assembling his body.

LINDA SALLOWS painting his face

This was the first time that we had gone from making the large puppet first, and a standard 12″ puppet afterwards. Our other large puppets have usually been scaled-up from standard characters. So Bimbo is a bit special.

Recently, we have been making a 2-feet high Bimbo, and it might be of interest to you to hear how this is done.

The head and feet are moulded in a rubber compound. This is a liquid consisting of "latex", which is pure rubber, with the addition of water, sulphur and ammonia, and a chalky material. This curious mixture is poured into a Plaster-of-Paris mould. The plaster absorbs the liquid part of the mixture, leaving the solids clinging to the inside shape of the mould. The mould is emptied of the spare mixture after about 45 minutes, and then heated in an oven for long enough to dry it out. The model is then removed from the mould and replaced in the oven to harden off.

After cleaning, the head has screw-eyes inserted for the head-strings, and is then painted. Picture 1 shows Linda putting the finishing touches to Bimbo's nose.

The Body and Hands are made by a different moulding process, using heated Pumice Powder and Gelatine in a very cold metal mould. The warm mixture is poured into the mould, and immediately solidifies on the inside surface. The spare mixture is emptied out, and the mould placed in a bath containing Ice, later to be opened, and the model or "cast" removed. The casts are stored for 24 hours in a wind-tunnel or drying cupboard, and are then cleaned.

Now, we have the head and body, hands and feet. The legs are made from a special rubber tubing which is very strong, yet bends well to give good movement. The arms are wooden dowels joined together with screw-hooks and eyes. Picture 2. shows Keith assembling a body.

Meanwhile, Cecily (picture 3) has been making the clothes, using a high-speed sewing machine. This works much faster than the domestic type, as the motor runs continuously, and the foot-pedal simply connects the running motor with the sewing part of the machine, just like the clutch on a car. The clothes are miniatures of the human-sized ones, and require just as much care and attention in the making. After machining, they must be pressed before being dressed on to the body.

The final assembly and clothing of the bodies now takes place, and Helen applies the hair, which is made of thick orange rug-wool.

Picture No. 4 shows Helen doing the job of stringing Bimbo onto his control.

There only remains the final packing to do.

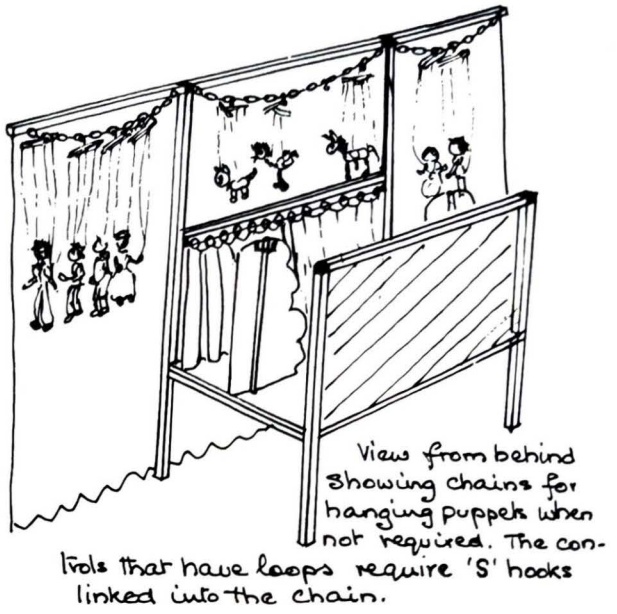
A PERMANENT STAGE in steel tube

Opposite is a drawing of the complete framework. The 1″ square hollow tube is held rigid by the cast metal joints coated in plastic. It enables you to construct a rigid framework, without braces or any construction at either side, that would otherwise have impeded the puppets entrance or exit. A special rubber hammer is provided for knocking the joints together and unknocking them should you want to dismantle it again. But once driven home they are best left in place to provide you with a good rigid construction. I don't think this would give you a satisfactory portable stage.

When you have the frame assembled, you want to measure the stage floor and obtain a piece of blockboard or 5-ply and cut out the four notches so it fits nicely. Then you need to make the fascia-board assembly—probably the most difficult part—this can be made from hardboard of any shape you like. Study the drawing and you will note you have to fix a vertical strip each end which just fits between the two main uprights, to take the two bolts that hold the fascia-board in position.

A horizontal board 4″ to 5″ wide is prepared to which the pelmet is stapled or tacked on in pleats. Then a curtain rail is fixed beneath the board between the pelmet and the row of striplights (probably up to 3) along the front edge (i.e. on the stage side). If you are clever, you can fix the draw strings for the curtains along the top of the board. Otherwise they are approached from beneath the lights.

I will deal with lights separately, or you can ask for a back issue dealing with them.

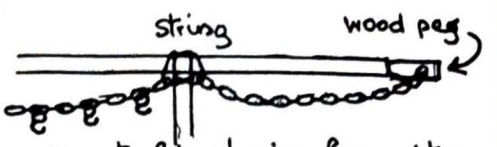

View from behind showing chains for hanging puppets when not required. The controls that have loops require 'S' hooks linked into the chain.

Continuation of Pelpups Write

MARION JOLLY. Gwent—I have a puppet theatre made of two T.V. boxes. But it is not very easy for travelling, so Dad (I hope) with a bit of persuasion will build a portable theatre for me. I have nine puppets, the Wicked Witch, The Ghost, The Skeleton, Cinderella, The Ballerina, The Poodle, The Soldier, The Dog, The Cat and I hope to get a lot more in the near future. For lighting a good idea for several colours at once is Christmas Tree lights, which I think has a very pretty effect. I have been invited to do a play for the Handicapped School at our Hospital, and at our School. Have good fun in your puppets.

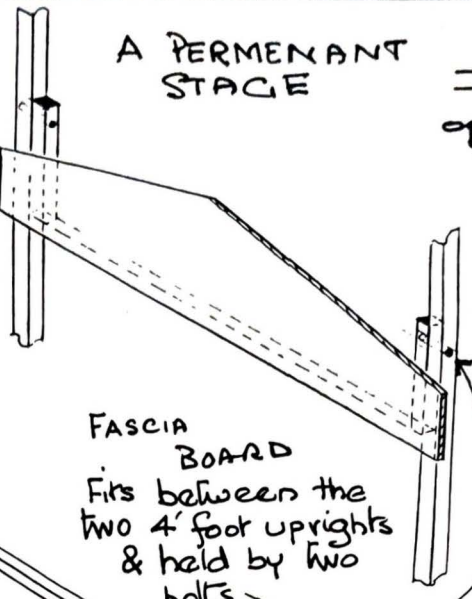
ALISON NOTT. Worcester—I thought that you might quite like to hear the contents of the Christmas show my sister and I put on for our relations. We call ourselves "Les Deux Marionettes", The first half consisted of short items and it ran like this:- 1st: Madama Zara sings "A Little Bit of Silver" (this was the Gypsy singing a song I composed). 2nd: "The King's Breakfast" by A.A. Milne (a dramatisation of his famous poem). 3rd: Jemima sings "Daddy Wouldn't Buy Me a Bow-Wow" (this was a little girl singing). This was very popular as my cousin went through a phase when she kept singing this song. 4th: Disappearing act by Boney the Skeleton. 5th: "The Song of the Ugly Sisters" by Mrs. Mop and Mrs. Bucket. In the second half we did the story of Cinderella. My father made me an open air golden coach with a shaft at the front for the horses and a double seat in the middle with a seat for the coach driver at the front and a stand for a footman at the back. It is super. For Christmas I had the Skeleton and the Farmer, which brings my total of your string puppets to 27.

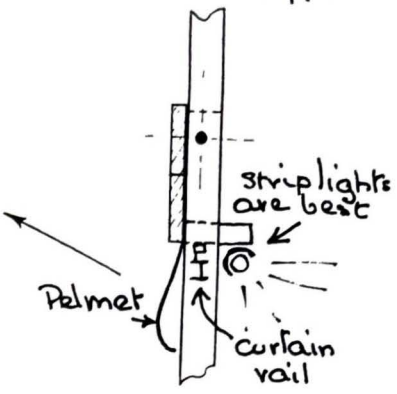
A PERMENANT STAGE



How to fix chain for waiting puppets.

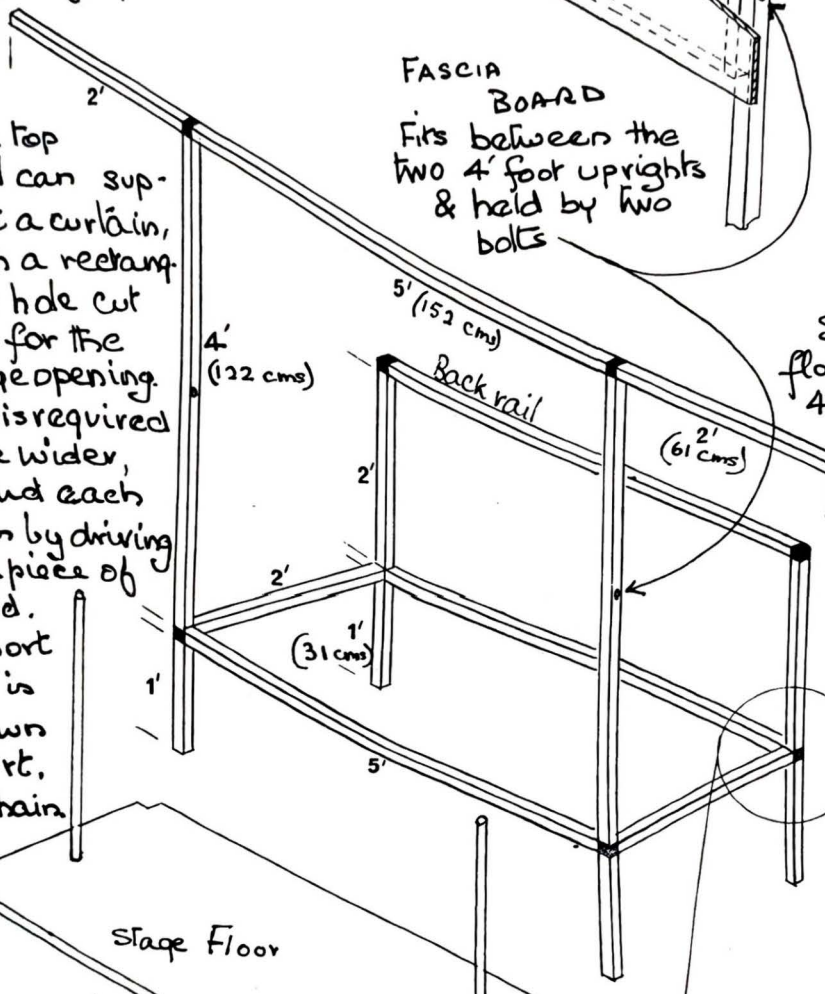
The height of the stage opening depends on the position of the two holes in the uprights supporting the fascia board – Suggest about halfway up.



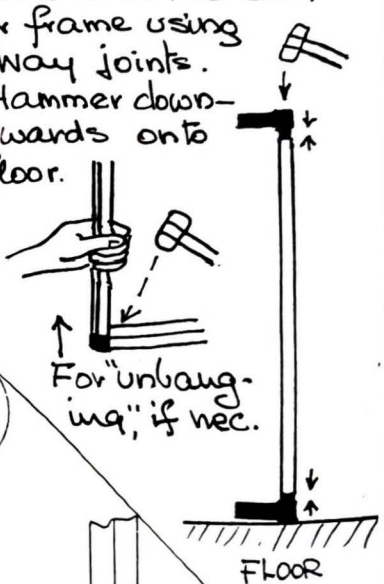


FASCIA BOARD
Fits between the two 4' foot uprights & held by two bolts

The top rail can support a curtain, with a rectangular hole cut out for the stage opening. If it is required to be wider, extend each arm by driving in a piece of wood. A short one is shown top rt. for chain.

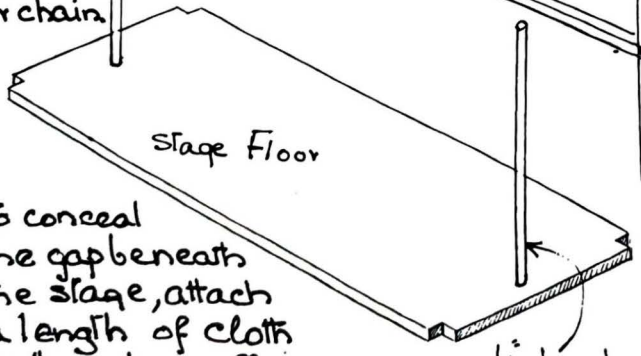


Start with the stage floor frame using 4 way joints. Hammer downwards onto floor.



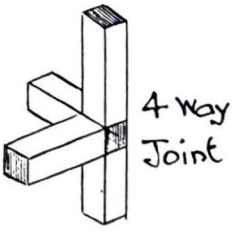
For "unbanging", if nec.

FLOOR

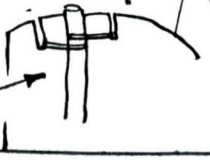


To conceal the gap beneath the stage, attach a length of cloth to the stage floor. Side wings should be cut out & applied to hardboard or stiff cardboard. Two slots at top hold an elastic band which in turn is wrapped round the dowel support. So →

½" dowel for side wings



4 way Joint

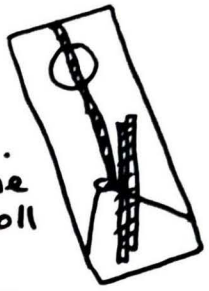


FOR VERY BEGINNERS

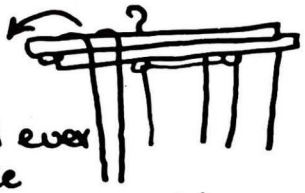
THE BOX IS THE HOME OF THE PUPPET. Take hold of the flap at foot of tray & draw out of box. Unhook feet from elastic band.

Grasp tray & puppet & unhook control from back of tray. Instruction should be in bottom of box

Lift clear of tray & allow to unspin rolling control over & over until the strings are at full length. Watch out for the hook as your unroll control.

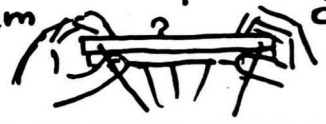


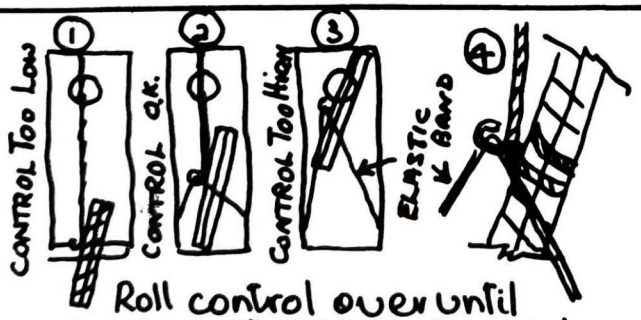
Open control to form cross. Hand strings should be outside leg strings. Now your puppet is ready for action.



If your control ever looks like this, it means it was rolled up badly before it was put away. It is important to throw them off to the left or nearest way off. If you took them the other way you would have a tangle.

Therefore, it is most important when you spin your puppet up to put it away, that you roll the control over & over making sure no strings slip off at either end. Hold in both hands & your thumbs help to keep them on.

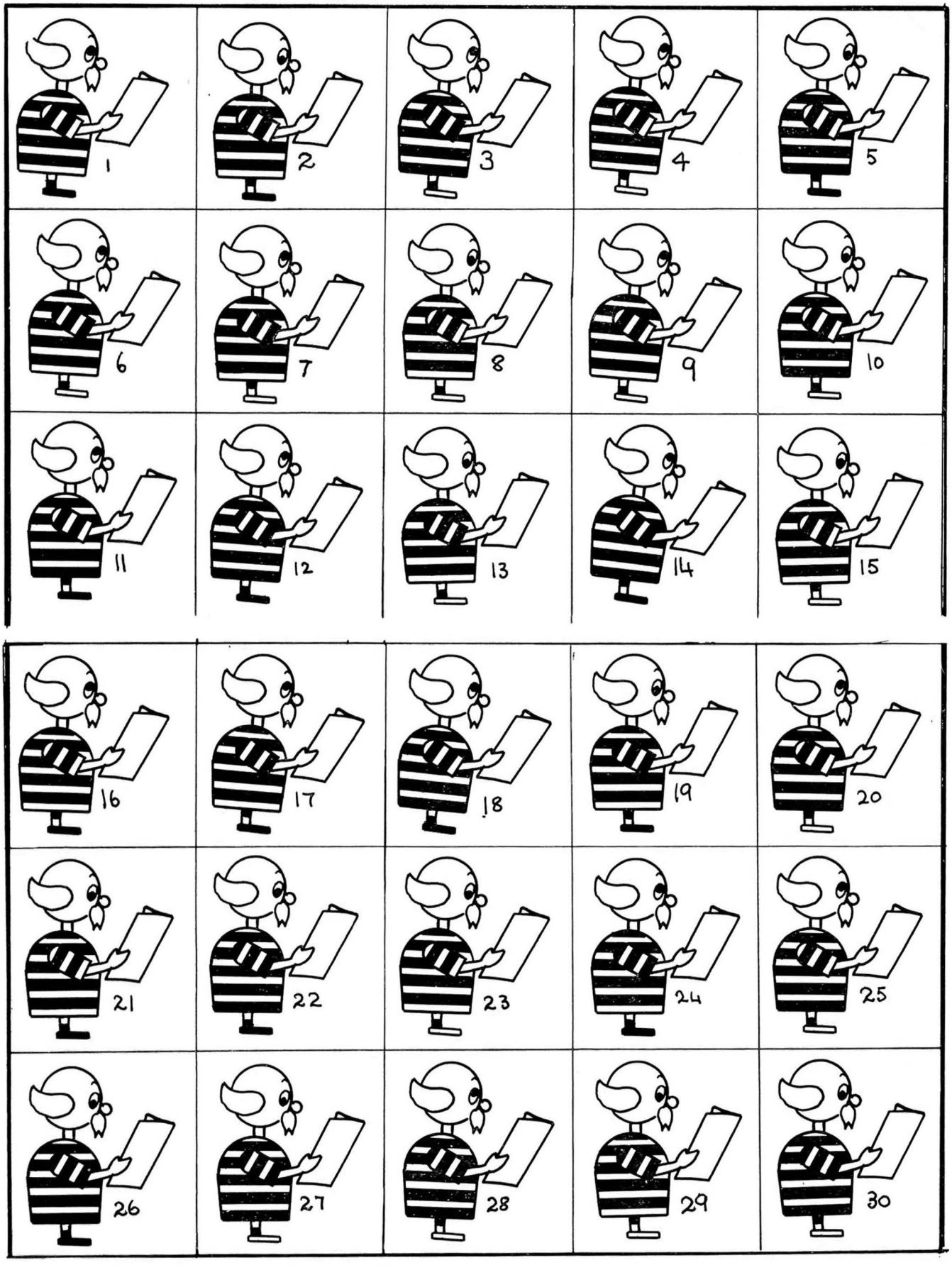




Roll control over until you have 8" or 9" of 'rope' between control & head. Now lay puppet on Tray feet under elastic, rope through slot & hook elastic over hook — make sure 'rope' comes from under hook, (4) & open side of hook faces upwards.

Drop tray into box & turn big heads like all Sm's & Bimbo half to one side.

In the case of Sm's put lower screw eye of head through hole, so it is under the tray. Press head down firmly before sliding sleeve down from top.



Select the two like-Pelpops and send the two numbers on a post card to us, together with your name and address.

Foreign Tours

By Jan Bussell (of the Hogarth Puppets)

Taking one's Puppet Theatre abroad often produces complications, and most Puppeteers who have done this will have tales to tell about confrontations with Customs Officials, breakdowns and misunderstandings, about technical requirements etc. I think our visit to Roumania for their first International Festival in 1958 was our most hair raising experience.

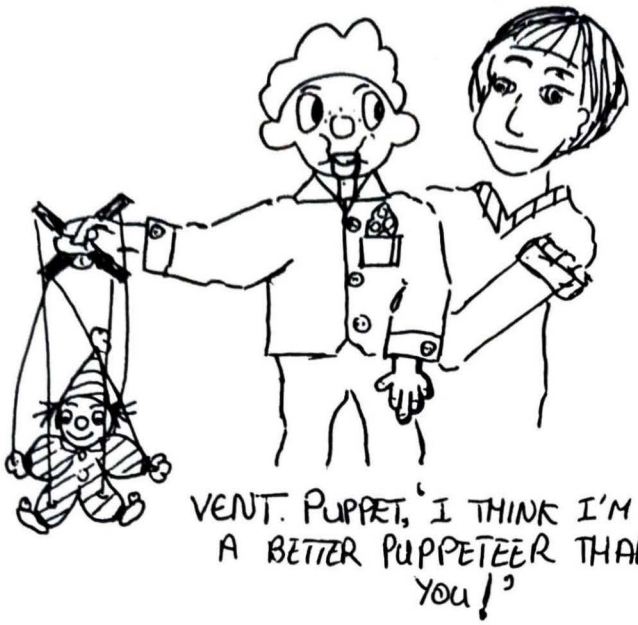
We had made the journey by train, with nothing more than a £5 travellers cheque, which was all the currency restrictions allowed us in those days, and which of course could not be cashed on the train. So we arrived pretty hungry. But in Bucharest, we had won a prize, and been paid for a film, so on the return journey we were celebrating in the restaurant car, when our merry mood was abruptly shattered at the frontier with Hungary. "Out!" said the Hungarian Official inspecting our passports. It seemed to be the only English word he knew. We argued, explained, entreated in French, German and English. "Out!". We asked to see the Consul: "Nicht Consul, Out".

We were locked up in a little room at the end of the station platform. We had no idea what was wrong. In the room was a sinister looking black cupboard which was locked. We were quite sure it was full of microphones and tape recorders: So we told it just what we thought. But we carefully never mentioned the Puppets, though they had never been out of my mind.

There were two large boxes of them— about 50 figures all told, mostly marionettes, representing years of work in the making, and we needed them in England for performances in a few days time. They had been placed in the Guards van at Bucharest, where the customs official had wired up and sealed the lids. We had a good laugh with him after he had visibly blanched when feeling around inside one, he suddenly came across the life-size hand of Rufus the Clown: for one awful moment he thought he had discovered a corpse! Goodness knows what sort of complications might have arisen, if I had asked to have them brought out of the train with us. So I decided to keep quiet and rely on the good faith of the Guard. He seemed a nice chap. As the train drew out, leaving us on the platform, he sadly threw out the bouquet of flowers our Bucharest friends had given us on our departure, and which we had left in the train in disgust. I gave him a meaningful look and hoped he knew what I meant: "Get those boxes through the iron curtain at Vienna".

In the morning we were released and sent back to Bucharest—a 15 hour journey in the wrong direction. In the end the Festival Authorities sent us home by air. It appeared that our Hungarian visas said (in Hungarian of course, which we couldn't understand) that we might enter Hungary, and that we might leave Hungary. But the line saying that we might cross Hungary had been scored out. This is apparently O.K. for air travel, but not for trains—or I suppose road: so watch out if you plan to follow in our footsteps!

As soon as we reached home I 'phoned up Victoria Station, in trepidation about those precious boxes. "Oh yes, they're here Sir, just waiting for collection in the Customs Hall". Those clever puppets! They had crossed the border from East to West, changed trains at Vienna, caught a boat at Ostend, and another train at Dover—all on their own—with a little help I am sure from a sympathetic Romanian railway guard.

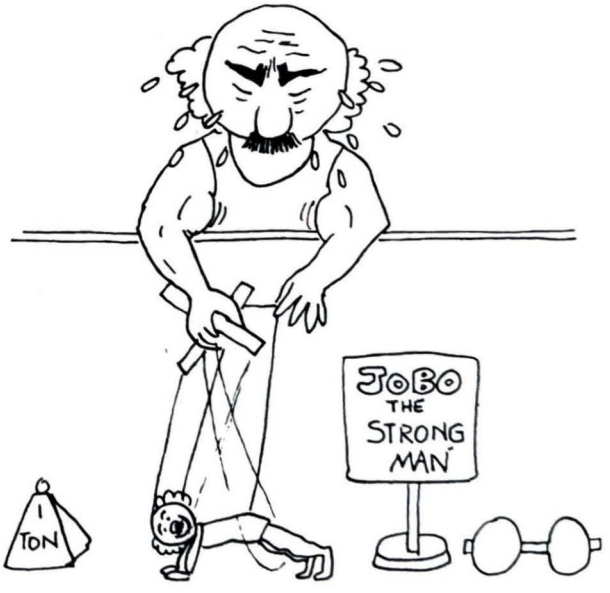


PATRICIA BARTHOLOMEW

VICTORIA ALLIS

Cartoon Competition

JOANNA LANGFORD



JOANNA BELLINGHAM

How to Re-String a Skeleton

by DAVID LEECH

A Tie the string, first of all, to the double wire'eye'in the top of the body. This is string number 1 on the illustration. Then with a large needle, thread this string up through the neck, out of the hole at the top of the head and to the screw-eye at the bottom of the control. (Make sure your knots are nice and tight). Fig. II

B Hang the puppet up, securely by the hook at the very top of the control with the cross-bar facing toward you. Keep the extra cross-bar, (that has "PELHAM PUPPETS" printed on it) in a safe place, as this will not be needed until later.

C Now, making sure the head and body are facing you, tie a string to the screw-eye on the shoulder. This is string number 2 on the illustration. Take this string up THROUGH the screw-eye on the side of the head to the "wheel" at the bottom of the control. You will find a tiny hole drilled through the wheel, thread the string through this, tying a SINGLE knot, as illustrated. Do the same with string number 3.

D Once you have the puppet "balanced" correctly, that is with all the strings comfortably tight, complete the knots on strings 2 and 3, being careful not to allow any of the other two strings to slacken.

E Take the legs and look to see which is the right one and which is the left. The illustration (Fig III) shows the front view of the puppet's left leg, and the side view of the puppet's right leg.

F Tie a knot in the end of your string, making sure it is *not* small enough to slip through the hole at the top of the leg. Now thread the string up through the hole in the top of the leg, then through the screw-eye at the bottom of the body, right up to the cross-bar that is fixed to the top of the control. This is string number 4 on the illustration.

G You will find two holes on either side of the cross-bar. Tie a single knot through the "inside" hole. (See Fig III) Do the same on the other side, with string number 5.

H Ensuring the legs are right up to the body—so that they appear to be fixed to it, complete the knots on the control when you have the puppet balanced, with all the strings comfortably tight.

J Take the arms, determine left from right. To help you, the dark lines that are painted on the hands are uppermost. The puppet's left hand is curved upward, right hand turned down, and, of course, thumbs are on the "inside".

K As in the case of the legs, knot the end of your string, thread the string through the hole in the top of the arm, then take this through the screw-eye on the shoulder, (where the shoulder string is attached) up, right up to the cross-bar. This is string numbers 6 and 7. (See Fig. IV). Tie the strings to the "outside" holes on the cross-bar. Remember, single knots, so that you can slacken or tighten the strings until all are correct length. Then complete knots so they are nice and tight.

L Remember your detachable cross-bar? Hook it onto the control—on the hook provided, just below the fixed cross-bar.

M On the knee joint, just above it, you will see a loop of wax string. (This holds the upper and lower legs together). Thread your string, (string number 9) through the loop—marked number 8 in Fig. V, and securely knot it.

N Now, about six inches (15cm) from the knee joint, tie a knot in your string—a nice big knot—see Fig. V, string number 9, then thread the string through the hand up to the detachable cross-bar. Hold the cross-bar steady, and tie a single knot. Do the same on the other side with string number 11. The knots that are 6″ (15cm) up the string are held underneath the hands, thus holding the hands up in a horizontal position.

P Once you have both strings attached to the detachable cross-bar, you can adjust the strings until it is about level, then complete the knots.

R Tie a string—number 12—to the brass ring. Thread this string DOWN through the screw eyes in the control to the screw-eye in the top of the puppet's head. When you have the string comfortably tight, and the head is resting on the body, secure knot at top of his head. (See Fig. VI).

S Tidy up any loose ends, ensure none of the strings are twisted, and be careful not to get him in a tangle again!!

The Play-writing Competition is always open. Plays received will be filed and judged just before making up the next magazine. Please remember these plays must be original. Try and get as much action into them as possible. That is what makes a good puppet play. Clear writing and layout will be considered in judging the winner. Please be sure to put your name and address at the top of your play. A puppet to your choice is awarded for each play printed. Vent puppets may not be included in your choice.

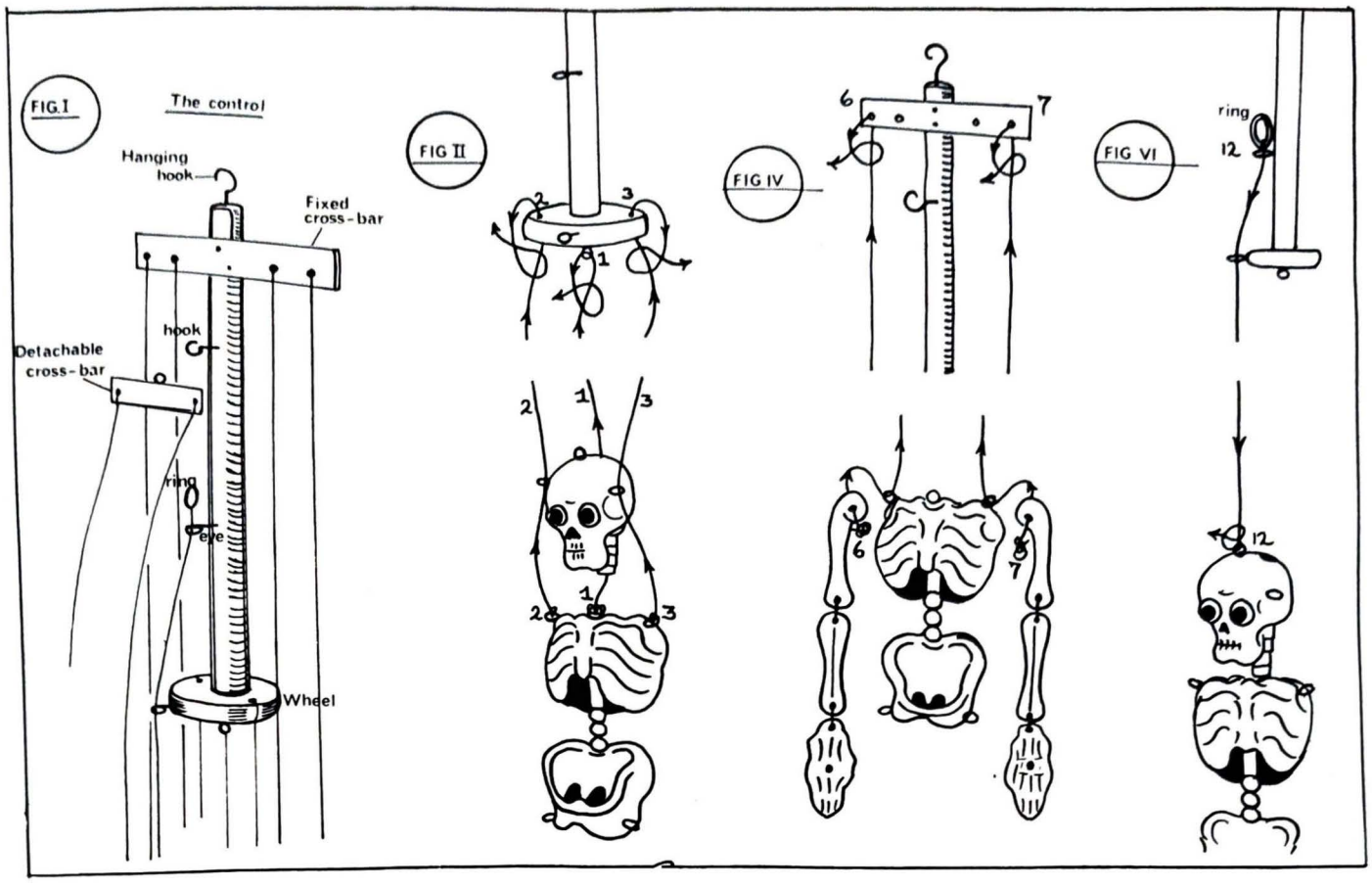


FIG I
The control
Hanging hook
Fixed cross-bar
hook
Detachable cross-bar
ring
eye
Wheel
FIG II
1
2
3
FIG IV
6
7
FIG VI
ring
12

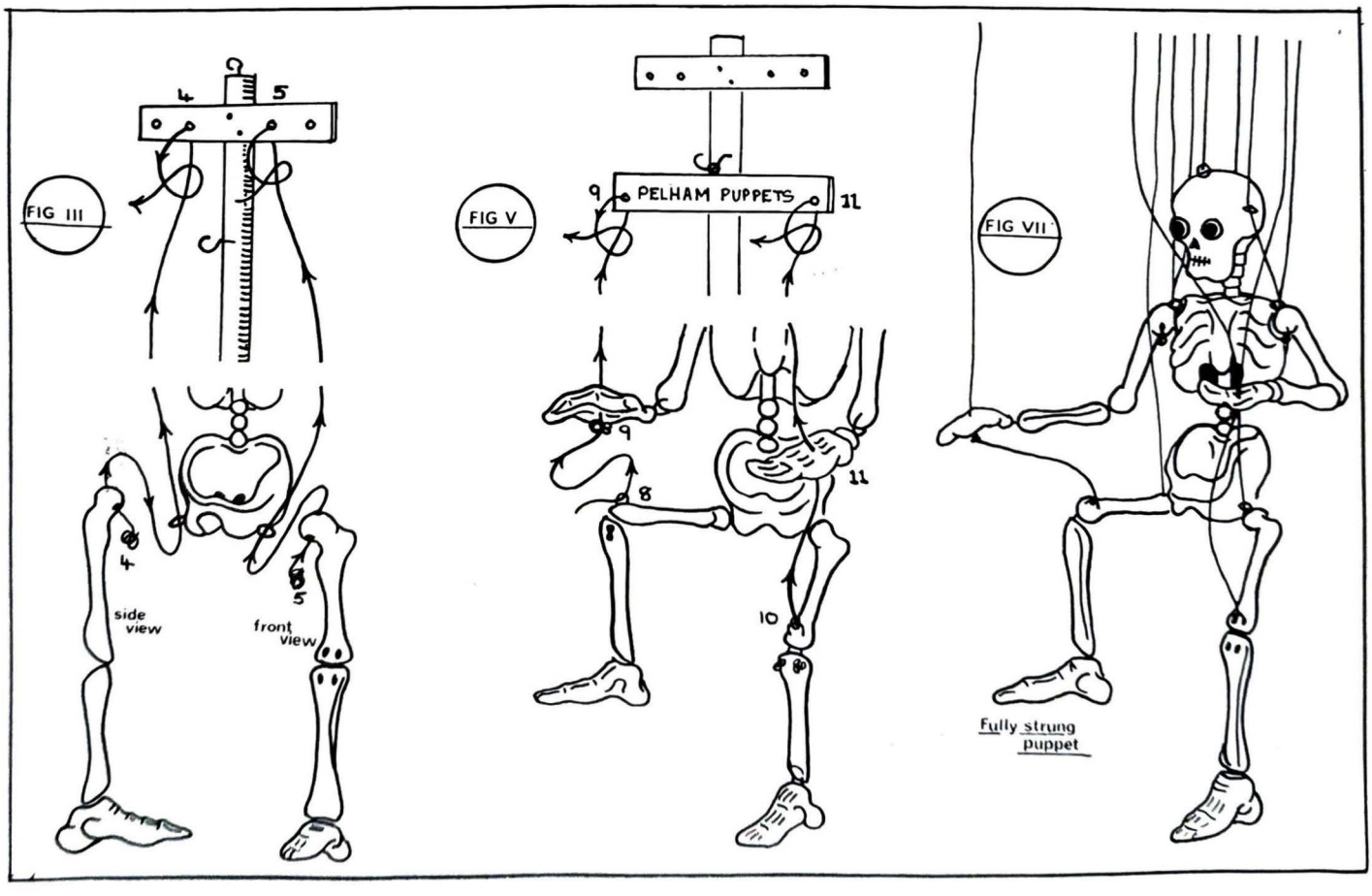


FIG III
4
5
side view
front view
FIG V
PELHAM PUPPETS
9
11
8
10
FIG VII
Fully strung puppet

The King's Magic Crown

by WONG SHIN HOE

Characters

KING, WIZARD, POLICEMAN, QUEEN, GHOSTS, THE KING'S SUBJECTS.

SCENE ONE—THE KING'S PALACE

(*King and Queen are on their thrones with subjects all around in a festive mood*)

NARRATOR: Once upon a time in the enchanting Land of Magic, there was a king and his queen who were much loved by their people. You see, the king was celebrating his birthday today and all the people in the Royal Court were busily chatting when suddenly (*lights dim out*) the lights went out.

(*Murmurs are heard*)

KING: Hear, hear! Who turned off the lights? Turn them on at once! (*Lights up*) That's better, thank you.

NARRATOR: Idiotic, don't you think? But anyway the lights returned and everyone began talking again when suddenly the queen cried out.

QUEEN: Oh my love! What happened to your magic crown?

(*Murmur of shock and horror*)

KING: What! Where's my crown? It was here on my head before the lights went out. Where's my policeman?

POLICEMAN: Here I am, sire, the world's second greatest detective, Haddock Holmes, son of the great Sherlock Holmes, all dressed in blue.

KING: Great. Now you are appointed as my detective to find out who has stolen my magic crown.

POLICEMAN: Firstly, we have to look for some glues. Aha! What's this I see? A six-legged spider.

KING: Six-legged spider! You stupid fish! Spiders have eight legs. Oh for goodness sake, find my crown quickly! I'm powerless without it.

QUEEN: Six-legged spider? Why, doesn't that sound familiar?

NARRATOR: And so everybody put their heads together and thought. They have to find out why the six-legged spider sounded so familiar. Was it an omen? Was it a symbol? Was it an emblem to tell everyone that it belonged to the

ALL: Wizard of Iz!

KING: No, not the wizard!

(*Lightning and thunder, lights dim to spooky, all in background freeze and* WIZARD *is in foreground*)

WIZARD: Yes, yes, yes, it's me, me, ME!! The great and wonderful Wizard of Iz. Don't confuse me with my goody-goody cousin in Oz. I can't bear that. But I have the king's magic crown and I shall become rich and powerful and even the king will have to get out of my way when I seize his throne tomorrow! He is powerless without his crown. Ha! Ha! Ha! Ha! Ha!

NARRATOR: Oh no you don't!

WIZARD: Says who?

(*Looks around in surprise*)

NARRATOR: Says me.

WIZARD: Well, who in this land are you?

NARRATOR: I'm the narrator.

WIZARD: Oh, Shut up! you bore me with your stories!

NARRATOR: What if I don't?

WIZARD: I'll put you under a spell and that will teach you to keep your big mouth shut. Now leave me alone. I've got work to do. First of all, I'll have to get rid of all these people.

Abracadabra and all of you bloat,
Higher and higher will all of you float.

(*All except* WIZARD, *who turns his back to audience and conducting the rise, floats up slowly*)

Up, up, up and away.
Up, up, up and away.
Up, up, up and away.
Up, up, up and away—oh my goodness, how laborious this can be.

(*All descend again and* WIZARD *turns round and waves them up*)

No! No! No! No! Don't you dare!

(*quickly*)

Up, up, up and away.
Up, up, up and away.
Up, up, up and away.
Up, up, up and away. (*All disappear*)

Phew! What a task. And now I shall lay my great plans on how to seize the king's throne.

NARRATOR: I tell you you can't.

WIZARD: Oh it's you again, go away before I put a spell on you.

NARRATOR: Pooh! Just you dare!

WIZARD: Oh go away! Now, I've got the king's crown but I'll charm it so that I'll be able to control it from my castle and make the king think and do what I want him to do when he wears it! Ho! Ho! Ho! This should be the greatest spell I've ever made in my life!

AUDIENCE (*Stimulated by a pre-arrangement*): Boo! Boo!

WIZARD: Oh it's you out there. Well don't grin at me like that. You'll soon see that I'll be the new king of the Land of Magic so don't you rejoice.

NARRATOR: Don't be afraid of that funny old man. He's nothing but a chump.

WIZARD: Oh shut up! I'll scare you away with my ghosts.

(*ghosts appear with eerie music*)

WIZARD: Scared yet? Or do you need more monsters to put you off?

NARRATOR: You bet, you silly wizard! All your ghosts are spoofs, not real, made up, some silly soppy sheets of wet cloth.

GHOSTS (*wailingly*): What? Oh boo-hoo-hoo! Boo-hoo-hoo!

(*ghosts cry and leave sadly*)

WIZARD: How dare you frighten away all my ghosts! I'll teach you to do so. I'll put a spell on you, you blabbermouth.

NARRATOR:Shouldn't you think twice?

WIZARD: Ho, ho! So you're scared that you'll be out of a job aren't you? Well, you'll soon be when I've finished with you!

NARRATOR: Just you try!

(*A hand goes down, grabs the* WIZARD *and shakes him vigorously and withdraws, leaving him trembling*)

WIZARD (*scared*): All—all right, all right! you win.

NARRATOR: Are you going to stop being nasty?

WIZARD: Y-yes, yes! I've learnt my lesson. Oh why am I so wicked?

(*Sinks to the ground, weeps and hammers and kicks*).

NARRATOR: Cry-baby, cry-baby! Oh, oh, where was I? Ah yes, and so the wizard was left in deep remorse for his wicked deeds. He vowed never to be wicked again.

WIZARD: Boo-hoo! I vow that I shall never be wicked again and be as good as gold in the future. Oh woe is me! Boo-hoo-hoo!

NARRATOR: And when he said those words, all his evil magic came to an end and lo and behold, here is everybody once again.

(*All descend onto their original places. Lights up and they 'defrost'*)

POLICEMAN: What's that thing lying down before me?

QUEEN: Why, it's the Wizard of Iz.

ALL: Oh!

POLICEMAN: Why, get up, get up, Wizard, you needn't prostrate yourself before me.

KING: Guards! Seize him!

POLICEMAN: Wait! Wait! Ahem! The great Haddock Holmes has solved yet another mystery of the King's Magic Crown and now presents before your majesty the scoundrel who stole it.

KING: All right, great. But where's my crown?

WIZARD: Search me.

POLICEMAN: Why, that's a perfectly good idea.

(SUBJECTS *and* POLICEMAN *surround* WIZARD *and 'searches' him*)

WIZARD: Hey, stop! Stop it! You're tickling me! Hoo! Hoo! Ha! Ha! Hee! Hee! Oh!

1ST SUBJECT: There it is!

2ND SUBJECT: Where? where?

3RD SUBJECT: I see it too!

POLICEMAN: Give it to me, give it to me!

WIZARD: Oh stop! stop! you're tickling me!

2ND SUBJECT: Ah, I've got it.

POLICEMAN: Give it to me! Give it to me!

KING: All right, all right! Where is it?

POLICEMAN: Over here, sire. Oops!

(POLICEMAN *drops the crown on* KING'S *head who collapses in a faint*)

QUEEN: Oh you silly man! You've hurt the King! Oh my love, are you all right?

(*All fuss around King*)

POLICEMAN: Ahem, ahem! The great Haddock Holmes has recovered the stolen crown for the King of Magic. I am eagerly awaiting my reward.

QUEEN: You'll have a basketful of haddock, Haddock!

POLICEMAN: What! But—but . . . . .

NARRATOR: And so the King's crown was recovered, the wizard under arrest and Haddock Holmes his prize. Which now leaves me to say, Happy Birthday, King!

END

The Singing Dragon

by CHRIS HARE

Characters:

DR.—DRAGON (PLAYED BY MOTHER DRAGON)

D.—DAVID (PLAYED BY HANSEL)

A.—ANNA (PLAYED BY GRETEL)

J.—JANE (PLAYED BY RED RIDING HOOD)

SCENE

A one act play set in a wood. A ruined hut is in the top left hand corner. The children are standing by a tree making happy remarks about the flowers. A picture of a thrush is in one of the trees:

D: (*Pointing in to one of the trees*) Look, is that a cuckoo?

J: No it is a thrush, silly (*she laughs*) (*they start walking around*)

A: I'm sure I heard something.

(*A singing voice is heard further in the forest*)

D: Maybe it's a happy hunter.

(*As they look up the right wing they gasp in fright*)

A: (*In alarm*) Look! It's a dragon!

D: Let's hide.

(*They hurry up stage and hide in the ruined hut. The dragon enters from the right wing, with a dance step, singing merrily. Not noticing the children as he waltzes around the stage. Suddenly he halts, faces the audience*)

DR: I think I can hear some children hiding. It isn't easy to hear children when they are hiding, but I think I hear some hiding. I'd better have a look.

(*The dragon searches about while singing and dancing. As he finally sees the crouching children, he cheerfully greets them*).

DR: Good morning hiding children. I am a singing dragon. Want to hear me sing?

(*He sings a few notes and the children creep forward in curiosity*)

A: I've never heard of a singing dragon. I don't think you are really a dragon.

D: A dragon is supposed to roar like thunder and shoot fire from his mouth.

(*The dragon is really hurt and sniffs*)

(*He tries to roar but comes out faint and weak*)

DR: Aah aah oh.

(*The children shake their heads*)

J: There is no such thing as a singing dragon.

(*They agree he must be an undragon. They start to leave at the left wing*)

D: (*Turning to the dragon and waving*) Goodbye Mr. Undragon.

(*The children leave. The dragon weeps and groans. As he does so the children re-enter*)

A: Maybe we should have believed him.

D: I guess he's a real dragon after all.

(*The children give him comforting pats*)

D: We believe you Mr. Dragon.

J: We thought dragons have to roar—and shoot fire.

A: A dragon can be a singing dragon if he wants.

J: We would like you to be a singing dragon.

D: Please sing.

J: Go on, sing.

(*The dragon sings a familiar song. The children gather around him and join in the singing*)

THE CURTAIN FALLS

How the Tailor "Petit Fil" became a King

At Taïdarida lived a small tailor whose name was Petit Fil. He was small, thin and had a wonderful goatee, in which he had 366 hairs—he smiled a lot.

1ST SCENE: IN A WOOD

He could have had a quiet life if, one day, he hadn't met a witch. She had a wound on her knee and suffered a lot. Petit Fil stitched her so well with his big needle, that, gratefully, she took his hand and foretold his future:

"If you go towards the setting, you'll become a King—you were born to be a King".

During the night, Petit Fil dreamed about this and early in the morning, deciding to be a King, he took a bag with a flat iron, a huge needle and 100 km of sewing thread, and he started to find the setting.

2ND SCENE: A LANDSCAPE (*with at right houses and towards left a field and a wood*).

In the village nobody knew where the setting was, except for a grandfather, aged 106, who told him:

"The setting? It's probably the place where the sun goes down".

Obviously he was a wise man and showed Petit Fil the direction. Petit Fil walked for 3 days and nights, then suddenly he fell into a scarecrow's arms, who wore patched trousers and a straw hat.

PETIT FIL: Oh, excuse me Sir Scarecrow, I hadn't seen you, I'm the tailor, Petit Fil.

(*he bowed to him*)

SCARECROW: I'm Lord Papagaille.

At this moment Petit Fil jumped 3 times, thinking that it's the way to salute a Lord and he said:

PETIT FIL: I go towards the setting, searching for a city where I'll be a King. Do you want to follow me?

SCARECROW: With pleasure, because in this field I get bored because I only have to look after birds so that they may not destroy the field. I'd rather prey upon lions and wild animals.

PETIT FIL: Off we go, my Lord Papagaille.

And the 2 friends left the field towards the setting. Suddenly in a wood Petit Fil noticed a light and showed it to the Scarecrow. They approached a house which they enter.

3RD SCENE: IN THE HOUSE

It was a strange house because even in summer there was a fireplace, and many logs were burning.

The owner moved forward. Petit Fil bowed to him and jumped three times. The old man spoke:

"You're Lord Scarecrow and you're Petit Fil".

They were both surprised that this man knew their names. He invited them to sit down round a table for a diabolical feast. The owner of the house called his wife and his daughter whom Petit Fil found very pretty. Sidonie, the daughter, stuck to Petit Fil's neck and told him:

"How pretty you are sir! It's such a man that I'd like to marry".

During the meal, as it was foul, Petit Fil entered into conversation with the old man about his trip.

PETIT FIL: I was born to become a King and I search for the setting.

OLD MAN: In the following city, the King is dead and the Princess, very afflicted by such a cruel fate, hope to find a husband.

PETIT FIL: Is this city very far?

OLD MAN: Oh no, 2 miles for a footless rooster.

No time to loose, they had to leave. Petit Fil made new clothes for the scarecrow, and beautiful ones. After having thanked their host, they began to walk and arrived in the city.

4TH SCENE: THE CITY

They didn't dare to go in, because they noticed that it was pouring, and the scarecrow didn't want to wet his clothes. The mayor came towards our two men:

MAYOR: Gentlemen, the whole population is waiting for you.

PETIT FIL: But why?

MAYOR: Well, since the King's death our mild Princess Orlane is weeping. Her tears overflow our wonderful country. Of course the sky makes rain like her. If you manage to stop the rain, she'll accept to marry you and so you'll become our King.

Petit Fil didn't hesitate anymore and after having discovered that the rain was coming from up there, he requisitioned all the ladders of the country, took his needle, his flat iron and scissors, and went up, up, up, up, sewed up the sky while Lord Scarecrow, down below unrolled the sewing thread. After his mission, with his friend he proceeded to the palace where the pretty Princess Orlane was waiting for him.

5TH SCENE: THE PALACE

Seeing him she said:

"You're the prettiest, the strongest, the cleverest man. I'm going to keep my promise".

She went down on her knees and said:

"I'll marry you and you'll be the King".

At this moment the mayor came in, took both Petit Fil and Princess Orlane's hands and he declared them married. They lived very happily and had a lot of children.

Jean Marc Houée
bourg de Lanrelas, 22250 Bröons, France
(helped by 6 handicapped children)

Pelpups Write

TANYA GERRY—I am writing to tell you how lucky we have been in getting a stage and making back-cloths etc. My father made us, (my two brothers and I) a puppet theatre and a screen to cover us up. (I can recommend this to other pelpups as it is very useful, also for having hooks for storing the puppets in between plays). My mother and grandmother helped us to make back-cloths and we now have quite a selection.

We will be doing our first professional puppet show in a few weeks time and, we are looking forward to it greatly. We now have at least ten Pelham Puppets and, find them great fun and very entertaining.

GUY RAYMENT—A few weeks ago our school did a play (not a puppet play, sob) and the headmaster asked four people to display their hobbies and, BINGO! I found a puppeteering pal.

Anyway, this was a great success with lots of clever questions being asked. I should think you will have a boost in sales, as well as 30 to 40 new puppeteers.
In my last letter I told you about the GJ's, a club my cousin and I started. At that time I had about 8 puppets in the club, now we have 15. Our latest being the pirate, gepetto and the giant. I was preparing a play with the pirate, ship's carpenter (gepetto) but no sailors, funny, I thought, my pal had an old Pelham sailor puppet, why can't I buy one? There isn't one on the leaflet so, could you please tell me why you have stopped making them?

Also I have got a homemade stage that is exactly like the one on the back of your leaflet, but it wobbles.

GREGORY CROWNS U.S.A.—Now that business has been taken care of, I would like to tell you about a school talent show that I entered. I trained an assistant (what a tedium for an unacquainted puppeteer), netted a girl to do the lights and records, and soon got an act together.

I was in the semi-finals first, and while rehearsing, a competing act complimented us, even though they were our competition. Anyway, we won the semi-finals, and were *en route* for the finals. I kept the same assistant, but had to recruit a new girl to do the lights. We went to work and, soon came up with a variety show of a dubious nature. It went off very well and, the kids (13 year olds) praised the show quite a bit. Knowing how many kids of my age scorn puppets, I am happy and proud that I was able to break the stereotype that was put in most of the kids' minds. Unfortunately the judge, a partial one, didn't want her favourite act to lose, so she made it a three-way tie, even though there were three contestants.

DAVID KENNET. SUSSEX—I enclose four photographs from our last production "Boney M", in which the skeleton was the star. We put it on for the Church Youth Club at Christmas. This play was full of puffs e.g. Marks and Sparks, the Mother and Baby Dragon, Oh, strike a light . . . you are no match for me, run out of fuel again. Oh Sparks!

Our present puppet theatre is a monster of a portable theatre. The façade is 8ft. long by $7\frac{1}{2}$ft. high and the stage is $3\frac{2}{3}$ft. wide, making the whole thing 5ft. deep. It is the second one we have made and is based on the Pollock Toy Theatre. One of the additions on the new theatre is a gap between the front and the stage for using with hand and rod puppets, which are operated from under the stage. To make use of this gap we have converted the Wicked Witch to be a rod puppet, with a spring operated head.

RICHARD KYTE—Together with a couple of my friends, I have formed a small group called "The Puppet Masters" and, we have produced my two plays of "The Magic Forest", in aid of charity. The shows have been most successful, I am pleased to say.

HAZEL ANDERSON. GLASGOW—I started collecting Pelham Puppets three years ago with the Witch. Since then, I have added to my collection some of which are in the photograph I enclose. My brother builds the theatre, I paint the scenery, and we write some of our plays but, mainly we use the ones you publish. We would be delighted if you would send us details of the book of plays mentioned in the latest magazine.

We held our first show two years ago for Leukaemia Research. Since then we have raised about twenty pounds for Leukaemia Research Fund. My friends Morag McGill, Susan Miller, and Hazel Turnill have produced each show with me.

SARAH HINDS. OXFORD—Our theatre was made of hobby horses, curtains, chairs, dolls' beds and such like, which were rigged up with sellotape and string, to the end of my bunks. We actually performed it at around nine o'clock and, as it was a dingy November night, our feeble lighting did not have the desired effect. To make matters worse, the record player we used, along with the records (Elvis Presley's "I got Stung" and Cliff Richard's "Bachelor Boy" were the most popular) were not very good, to put it mildly. On top of that, the puppet strings were tangled so we had a rather disabled cast. However, the play got off to a reasonable start, in spite of the audiences reaction to everything . . . . . 'Yuk, or, ha ha'. I think the whole thing would have been a fairly enjoyable one if, in the third scene, when the puppets were scurrying across the stage with records blaring in the background, the whole theatre had not collapsed. This bit however, did make the audience roar with laughter.

We did perform the play again next day, but the incidents of the previous night were not forgotten. Another amusing, but not so drastic feature of our plays, seems to be people dropping puppets, back drops dropping and friends flying through the front of theatres, although, the theatres have collapsed rather a lot. The day when we do a completely successful puppet play has yet to come!

DANIEL MANNING. KENT—During the Festival of Puppets in London, I visited the "Little Angel Marionette Theatre" on Saturday 24th and, boy was I in for a surprise! From the outside the theatre is quite ordinary, but as soon as you enter it has a feeling all of its own. The play was called "The Fisherman and his Soul", by Oscar Wilde. I had a seat near the front and, I had a good view. Then slowly the curtain lifted and the play had begun.

The whole scene was beautiful, fish bobbing up and down, green lights and an echoing voice singing. Then the scene cleared and, a boat dipped with a fisherman in it pulling up his nets to find a mermaid. The play was a string and rod puppet production. The rod puppets were large, and the superb marionettes were made of lime wood and bodies of obecci. The story was long and exciting. My favourite scene was where the Fisherman was trying to get rid of his soul, so he danced with the Red-haired Witch, at the top of the mountain, while a haunting music stirs other witches to dance round a fire in the distance. Then suddenly the music went dead and, from below emerged the Devil! The Fisherman made the sign of the cross. As the Devil lifted his wings, the giant Devil rod-puppet disappeared and a cold wind blew.

At the end of the performance, I went behind the scene to talk to the operators, including the director John Wright and Ronnie Le Drew. Ronnie showed me all the lovely red-puppets and worked them for me too. I thanked them very much for an excellent show which I really enjoyed. I have been interested in puppets for about three years and, during that time I have made all types of puppet, shadow, glove, rod and string. Recently I have finished a wooden marionette of "Muffin the Mule", which works well. I enjoy working and making puppets and, will continue to do so for many years to come.

ANITA COOPER. BUCKS—At school I may be doing a puppet play which my two friends and I made up in the summer holidays when I received the last magazine. The play is a variety show and, there are twenty puppets in it and eight scenes. There are also two vents in it. My two friends Lynne Irving and Carolyn Harniman are, I think, members, or were at one time. This play will be the fourth play we have done at school. The first one we did was "The Enchanted Castle", which you may recognise because it was in one of the magazines number 33 or 32 and we did that one to the whole school, Junior and Infant school and they all enjoyed it very much.

MICHAEL JARVIS—In issue 37 you asked for experiences at the Puppet Festival. Since I live near Liverpool, we could only get to London for the last weekend of the festival. However, in that time we crammed in four puppet shows.

The first was the Australian, Richard Bradshaw with Super-kangaroo and other assorted shadow puppets. This was an excellent performance. If you wish to have coloured shadows you may use coloured cellophane, instead of stiff card. This was an ingenious amusing production. Next, came a Swedish show of The Odyssey from the Marionetteatern Company. This was a production in the round, with puppets entering and exiting on all sides. The fact it was in Swedish was cleverly explained away by saying that this happened so long ago, that everyone spoke a strange language. It begins, Telemachos Ulysses Son wondering where his father is. His father is on a long sea voyage in a beautiful boat with a crew of beautiful rod puppets. On the way Ulysses kills the giant one eyed Cyclops by a trick. He says he is called No-one. So when the Cyclops calls out "No-one is killing me!", of course, he receives no help. Ulysses loses one man to the evil sorceress, Kirke, another to the sirens and, the last during a big storm, brilliantly portrayed with swishing blue sheets, near the rocks called Scylla and Charybais, Ulysses is washed upon his home island.

Third, there was a Playboard production of the Canterville Ghost by Oscar Wilde. This was very good, but even more inspired was 'The Fish and Bits', with all sorts of household objects and weird creations, swimming about on the ocean bed. Last but probably the most beautiful was 'The Fisherman's Soul'. It puts the best marionette operators to shame. It is the tragic story of a fisherman who, sells his soul so that he may marry his mermaid lover. Everything in this show was perfect. The lighting was just right and the puppets were fantastic.

After that final performance I had to leave the world of make-believe and, go back home for school on Monday!

GARY DAVEY. MIDDLESEX—I have found that I have needed an Old Woman. I have ten puppets, all Pelhams. I use the girl, whose mouth moves. You can tuck the hair into the rim of the hat then, very easily you can make a pair of glasses out of thin card. You can also cut a piece of material for a shawl. I have found this very useful and, I thought you also might find it useful. In one of my plays, I have needed a Harlequin for an introducer, as I have called my stage the Harlequin Theatre.

Letter from Rev. Graham Jeffery

Pyecombe Rectory,
Brighton,

Dear Bob,

It was so nice to hear from you again after so long. Though I had indeed tried once or twice to contact you: the latest I think being a "near-miss" to the toy-fair in Brighton, where you were, but I failed to find you that particular evening. And now you have forsaken the Metropole, is it? and gone North I was told, to Birmingham or some other bigger toy-fair. Also when I got married, which I did to dear (or poor) Edith back in 1976; we nearly went to Marlborough, and if I had I fully intended introducing the newest member of my family or rather "Edward's" family . . . and "Nicholas's" family. For "Edward" has now been with me since 1968 or '69 and "Nicholas" you gave to me at Brighton, or perhaps you gave me to him, in 1970.

All of which makes "Edward" 11 years old and "Nicholas" about 10, and they sit quietly in my study, one either side of the

bookshelf, looking down and wondering when it will be their turn to speak. And it always is on Sundays at 3 p.m. when two little girls who come for Sunday School, ask me to bring one of them in, when Edith and they have finished, to see what they have been doing. But usually I think, Sally and Janet choose "Edward" because of his long hair.

It is touching to think that "Edward" is older than either of them, and that some of the children he "spoke" to and was

friends with in Eastbourne, are now nearly grown up, and in some cases married, while he is no bigger and not all that wiser, than he was then.

Also, he still says: "silly sausage" and cannot say "bottle of beer" only "glass of sherry". Also, did I tell you, Edward helped me in N. Ireland, when I went over to tell Bible stories for some little children there, and did so, sometimes in my friend's 'church' but more usually in the streets. Where the children would see me coming on my bicycle, and (sometimes) run up to see me, and ask, not after me at all but how is your wee man?

Edward was even on television, and helped tell a story for some of the T.V. men's children, who came in, and I was able to see him on the news that night, saying "hello sausage" or perhaps more likely, Jesus rule O.K.

Anyway, an older and tireder "Edward" joins me and Edith and "Nicholas" and our little baby Graham Matthew, in sending our love and kindest wishes to all Pelpups and to you especially. I am 10 years older and greyer that when we last met, but, Edward has not aged by comparison hardly at all. So with both our love, "Edward" and Edith, and Graham Jeffery.

The following is a list of Pelpups who would like Pen-friends:-

DAWN FLOWER, Sunny Acre, Gweek, Nr. Helston, Cornwall. A girl aged 14—15 years old, from Australia, speaking English. Hobbies:- drawing, stamp and coin collecting, puppetry, piano, Snoopy and Woodstock fan and likes cats.
LORRAINE SMITH, 73, Cranleigh Drive, Brooklands, Sale. A boy or girl aged 16, speaking English or French, from anywhere in the world. Hobbies:- sports and animals.
ANNETTE SCOTT, 5B, Chaucer Road, Ashford, Middlesex. A girl 10—12 years old, from any country. Hobbies:- dancing, music, reading, stamp collecting, puppets and Guides.
CAROLYN CHIA, 68B, Woodleigh Park, Singapore, 1335. A girl or boy aged 11—14, from anywhere in the world. Hobbies:- piano, swimming, stickers, corresponding, drawing and reading.

ALYSON MOUNTNEY, 21, Teagues Crescent, Trench, Telford, Shropshire. A girl aged 7—10, who comes from England and speaks English. Hobbies:- music, gymnastics, gardening and swimming.
ANDREA L. DRAPER, 725, Libertyville Ill, 60048, U.S.A. A girl or boy aged 8—12 living in Switzerland, Austria or Germany, and can read English. Hobbies:- ballet, crafts, violin, reading, travelling, puppetry and animals.
MARY WHEELER, 109, Queens Road, Tunbridge Wells, Kent. A boy aged 12—13, from anywhere in the world, except Great Britain, who can speak English and write English. Hobbies:- swimming, horse-riding, stamp collecting, football and puppetry.
ELIZABETH SEXTON, "Trevor Barn", Moor End Road, Rodwell, Bedford, Beds. A boy or girl, English or French speaking aged 11—13 from anywhere in the world, (preferably France). Hobbies:- Puppetry, stamp collecting, reading and Guides.
JANE DYSON, 2, New Road, Whitehaven, Cumbria. A boy or girl, aged 14—16 from anywhere in the world. Hobbies:- art, dancing, writing to people, playing the piano.
JOANNA SMITH, 38, Woodland Grove, Westbury-on-Trym, Bristol, Avon. A boy or girl from the U.S.A. aged 14—15. Hobbies:- most sports, pop music, etc.
CATHERINE NEALE, 51, Woodland Grove, Westbury-on-Trym, Bristol, Avon. A boy speaking and writing in English, from anywhere in the World except Great Britain and Germany. Aged 14—15 years. Hobbies:- sport, pop music etc.
PAUL ULINO, 45-16 11 Street, L.I.C. N.Y. 11101 U.S.A. A boy or girl anywhere in the world except New York, aged 14. English speaking and reading. Hobbies:- puppetry, magic, photography and writing letters.
PETRA DUDENHOFEN, 5450, Neuweid 21, (Engers), 1M Elm 28, W. Germany. A boy or a girl (13—15) anywhere, (except Great Britain, U.S.A.). Hobbies:- dancing, music, puppets, collecting stamps, etc.
ANTON KRESSNIG, 57 Allanfield Crescent, Boronia, Victoria, Australia, 3155. A pen-friend from anywhere in the world except Australia, aged 12—14, speaking English or German. Hobbies:- puppetry, guitar (classical), tennis, snow skiing, drawing, stamp collecting, reading, learning German and Japanese.
LARS FRIEDRICK, Georg Henvegh Str. 1, Deutschland. A boy 10 years old. Hobbies:- puppets, animals, music, gymnastics and reading. Who can speak English.

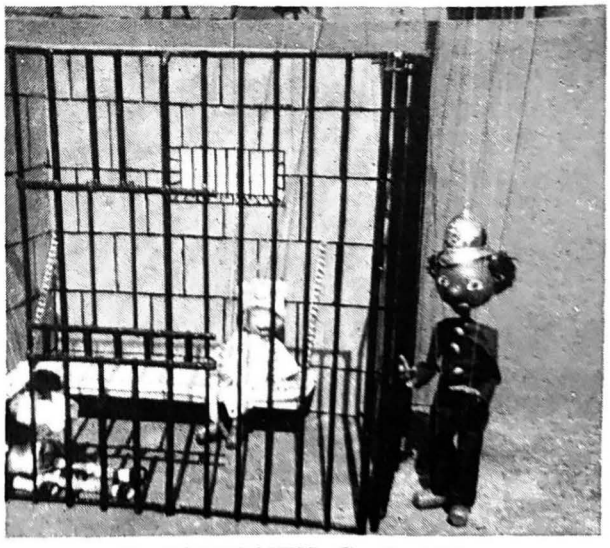
The following Pelpup would like to contact other Pelpups living in his area:-

ANDREW VICKERY, "Woodford", 23, Southfield Way, Tiverton, Devon.

MICHAEL CONRADS

CATHERINE POOLER

DOUG JOHNSON



G. GALBRAITH, South Africa

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